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American Art News

VOL. XIII., No. 5

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 7, 1914.

SINGLE COPIES, 10 CENTS.

THE CARTIER TIEPOLO'S.

Two years ago four beautiful pictures by Tiepolo representing episodes from "Gerusalemme Liberata" belonging to the Cartier family of Geneva, were sold for 130,000 lire to the Antiquarian Sedelmeyer of Paris, and were secretly exported. At the time of this sale the Director of the Brera Museum of Milan had been treating with the Cartier family for the purchase of the pictures for the Government and had offered first, in 1908, 20,000 lire, afterwards increasing the sum to 30,000 then to 100,000 and finally to 150,000 lire.

Messrs. Cartier were sued for breaking the law which prohibits anyone in Italy selling works of art without notifying the Government authorities, and for removing the pictures secretly from the country without paying the heavy tax imposed on the sale of all works of art. They have been now condemned to pay a fine of 60,000 lire of the infringement of the tax law, 2,000 lire for not having notified the authorities of the sale of the pictures and 150,000 for damages to the State.

COMING TURIN DISPLAY.

There will be held in Turin next year from May to the end of October, an exhibition organized by the Piedmontese Society of Fine Arts. It will include paintings, sculptures, designs and engravings. With very few exceptions, only works which have never been exhibited elsewhere, will be accepted. The directors will also admit objects of decorative art.

SALES AT VENICE.

Notwithstanding the war a number of visitors continued to visit the Venice exhibition now closed. The Municipality of Florence has purchased several pictures for the Royal Gallery of Modern Art. The receipts of one Sunday in September were given for the unemployed, the reservists and the refugees.

ARTIST PATRONS EXHIBITION.

The 84th Exhibition of Amateurs and Patrons of the Fine Arts, will be opened in February in Rome. The Muller endowment fund will be used during the year 1915 for the purchase of about 11,000 lire worth of sculpture by German sculptors, intended for the National Gallery in Berlin.

A LEONARDO RESTORED.

Leonardo's "Adorazione dei Magi," in the Uffizi has been restored by Prof. Lucarini. This picture has now been given the position of honor on the walls of the small hall at the Uffizi, where hung formerly the "Annunciazione" by the same master.

NAPLES NATIVE ARTISTS.

The committee of the "Young Native Artists" announces that its third exhibition, will be opened in Naples early in January, 1915; and last three months. The exhibits will comprise paintings, sculpture, architectural and black and white sketches.

FINE PICTURE FOR PHILA.

Manager G. C. Kindlund, of the Bourgeois Galleries, 668 Fifth Ave., announces the sale to the Wiltach Gallery of Phila., of a recently rediscovered work of Antonio de Puga, a little known Spanish old master of whom only 3 examples are located. This remarkable study of an elderly Peninsular housewife, reproduced on this page, recalls in its arrangement the early Dutch portrait and genre painters, but has a freedom and strength of handling and a wealth of sober and yet vibrant color which is artistically most satisfying. The expression of the woman's face, so striking in its suggestion of sober thought, the extremely natural and unconventional pose of the hands and the presentment of the "Sleeping Cat," are all full of artistic verity. Cean Bermudez, the Spanish critic, mentions six pictures by De Puga as existing in the first part of the last century. Of the two now known, in addition to that from the Bourgeois Galleries, there is a genre, "The Scissors Grinder," in the Petrograd Hermitage Museum and a life-size three-quarter length figure of St. Jerome in the Bowes Museum at Barnard Castle, England. The latter was shown in the exhibition of Spanish old masters held in London at the Burlington Galleries in the autumn of 1913.

ART SOLD FOR WAR SUFFERERS.

At the exposition and sale of paintings and sculpture now going on at the Pietro Studios, 630 Fifth Avenue, for the benefit of the war sufferers, a number of sales have been made, and the attention has more than met expectations.

A signed proof etching by John W. Alexander, President of the Academy, a copy of one of his pictures in the Metropolitan Art Museum, sold for \$6.50. Cecilia Beaux's study for her portrait of Paul Jones brought \$50. A "River Scene," by Charles Reiffel, went for \$50; Paul Cornoyer's "Old Gate, Moret, France," was sold to Mrs. Harriet Minot Laughlin, of Boston, for \$200. Lucia Fairchild Fuller's "Silvia," brought \$30, and Bessie Potter Vonnob's "Youth" brought \$12, and her "Dance," \$30.

FIRE IN THE VOSE GALLERIES.

A fire on Oct. 28, damaged greatly the stock in the galleries of R. C. and N. M. Vose, in the building at 394 to 398 Boylston St., Boston. Many paintings were destroyed or injured. Mary L. Macomber's "The Twenty-third Psalm," was saved and a large canvas, "A Samoan Dance," by John LaFarge was ruined. Most of the works, which suffered were of small size. A large number of works by leading American artists were uninjured.

THE ALTMAN COLLECTION.

It is officially announced that the exhibition of the Benjamin Altman collection will be opened at the Metropolitan Museum with a reception to members and their friends on the evening of Nov. 17, and thereafter to the public.



OLD WOMAN SEATED IN KITCHEN

Antonio Puga

Sold by Bourgeois Galleries to Wiltach Gallery, Fairmount Park, Phila.

MRS. WHITNEY'S FIELD HOSPITAL.

Mrs. Henry Payne Whitney, the sculptor, accompanied by four American surgeons, fifteen trained nurses, and half a dozen hospital internes, sailed for Europe on the Lusitania Wednesday to establish a field hospital for the care of the wounded in northern France. The project is being financed solely by Mrs. Whitney, who has abandoned all idea of her sculpture work this season.

SARGENT PAINTS UNDISTURBED.

John S. Sargent was painting in the Austrian Tyrol when the war broke out, and, according to "The Manchester Guardian," there was some anxiety among his friends, despite his American citizenship. That anxiety now has been relieved by the news that Mr. Sargent's work has not been interrupted, and that he purposes to return to London next month.

PAUL PHILIPPOTEAUX BACK.

Paul Philippoteaux, once head of the fine arts department of the Egyptian government, and his wife, formerly Miss Marie Bechet, of New Orleans, returned to New York after many years, last week. M. Philippoteaux, before sailing, made studies of battle scenes along the Aisne and the Marne and will paint a series of war pictures. This with a collection of portraits, will be shown in New York this season.

When here over twenty years ago M. Philippoteaux painted very effective panorama of the battle of Gettysburg, exhibited in New York in 1896-7, under the management of Mr. Edward Brandus.

ARTS AND LETTERS.

The sixth annual joint meeting of the American Academy of Arts and Letters and the National Institute of Arts and Letters, will be held in Aeolian Hall, Nov. 19 and 20.

ITALIAN VIEWS ON RHEIMS.

"Much has been said and written about the damage done by the German cannons to the Rheims Cathedral," says a writer in the "Pagine d'Arte" of Milan. According to reliable eye-witnesses the ruin wrought to the lovely edifice is enormous and irreparable. We have all protested with vehemence against these outrages on works of beauty which do not belong to one people, but to all humanity!

"To this unanimous opinion there have only been two exceptions, one is Salvo Domenico Gnoli, who rather late in the day refers to the siege of Rome in 1849 by the French under General Oudinot, but he does not mention what irreparable damage was caused to the Roman monuments by that equally iniquitous bombardment. The other is the famous Academy of St. Luke's which, unfortunately not even in this case has been capable of rising above its papal and international origin.

"Italy more than any other nation feels profoundly this inexcusable and wanton vandalism.

"She fears the same fate for the world's precious historical and art treasures she has within her borders. If some of her cities were to be burned like Louvain and Malines, with the pretext that the "reservists," without donning their uniforms, had fired on the oppressors—or if her cathedrals and other historical buildings were bombarded because they had been used as points of observation—as the French were falsely accused of doing with the towers of Rheims—the destruction and havoc would be so terrible and great that in comparison the horror felt at the shocking devastation in Belgium, Champagne and Picardy would almost be forgotten.

"If Italy ever enters into war she will fight, not only for her liberty and her future, but also to defend something precious to all men of intelligence, and this thought ought not to humiliate us, but strengthen and inspire us. We have protested unanimously (I apologize to the Academy of St. Luke if I ignore it for an instance), not against the Germans, but against those who have bombarded the cathedral of Rheims, and we regret that they should have been German.

We would protest in like manner, for the same personal reason, against the French were they to burn the cathedral of Strassburg, or against the Russians were they to bombard the Castle of Cracow, or against the English were they to destroy the arches of the Amphitheatre, or the Temple of Augustus at Pola. But to the Germans would belong always the palm of having been the first to begin."

REISINGER ART BEQUESTS.

The will of Hugo Reisinger leaves nearly all his estate, estimated at more than \$1,000,000, to charitable and educational institutions. Columbia gets \$100,000 to establish a professorship of the history of art, and Harvard \$55,000, of which \$5,000 is for the purchase of German books and \$50,000 for a Germanic museum, while the Metropolitan Museum gets \$50,000 for the purchase of German paintings and sculpture. The Kaiser Wilhelm Gesellschaft of Berlin is left \$60,000, and \$50,000 each goes to the Royal National Museum, Berlin, and the Neue Pinakothek, Munich, for the purchase of modern paintings. After other gifts, the residue is to be used for building and maintaining a children's hospital at Wiesbaden, Germany, the birthplace of the testator.

The widow, Edmée Reisinger, gets all the household furniture, autos, bronzes, Chinese vases, silverware, a portrait of Mr. Reisinger by Arthur Kampf, one of Adolphus Busch, by Anders Zorn, and portraits of his sons, Curt and Walter, by Louis Picard. A portrait of the testator by Zorn goes to the National Museum at Berlin.

The Metropolitan Museum gets a portrait of the testator by Gari Melchers, and also a portrait of the artist. Other gifts include \$25,000 for the erection of a fountain at Wiesbaden and \$10,000 to the German Museum at Munich.

SHUT GERMAN DEALER'S SHOP.

The Paris police recently searched the premises of one of the biggest art dealers in Paris, M. Heilbronner, who is a German and sealed up the building, which contained several million francs' worth of goods. M. Heilbronner, who had been established in Paris for twenty years, left on July 15. His son is said to be an officer in the German army. The Paris shop was closed on August 2.

EXHIBITIONS NOW ON.

New York Watercolor Club.

The New York Water Color Club opens today its Twenty-fifth Annual Exhibition in the Fine Arts Building, 215 West 57 St., to run to Nov. 29. The exhibition fills the usual two smaller galleries and the display of water colors is varied with a choice selection of small bronzes, and a number of miniatures.

Notable exhibits are few, while the standard of the show is fair. Amongst the most original things shown are groups of drawings in color by Ethel Mars and Maude Squire, recently returned from a long séjour in Paris, whose atmosphere is reflected in the exceedingly fresh and amusing sketches of garden and street scenes, full of foreign flavor, character, humor, quite personal and delightful. Anna Goldthwaite, related to the two in sentiment, shows one handsome drawing. Miss Mars has a follower in her well-known field of wood block prints in Miss Ada Gilmore, of Chicago, also exhibiting.

Childe Hassam and J. Alden Weir have each groups of water-colors in honor places. The Hassams are of the variety familiar to frequenters of the Montross Gallery, while the Weirs are especially odd and old fashioned in their white and gold frames and wide mats, which defy without much justification in appearance the stringent rules of the club in this regard.

There are pleasant water-colors by Charlotte Coman in her accepted vein; yellow roses done with taste and agreeable handling by E. M. Scott; a portrait of Sir Thomas Lipton, by C. C. Cooper; an unfortunate head, worthy of a best seller magazine, by Sergeant Kendall; a most perfunctory landscape by Henry Snell; and a cold, blue landscape with snow by John F. Carlson. Irene Weir and Mary Van der

Veer both have success with the interesting paintings of petunias, and there is the usual wealth of the accepted thing in water-color from the usual people.

Contrary to expectation quite a number of fairly modern pictures have gotten in and are well placed. The most important of these occupy an entire wall in the far gallery where they give color and character to the exhibition. The centre of the wall is given to an amusing group by Alexander Robinson, charming and vital in color and design, with robust and wholesome sentiment. Marguerite Zorach shows two ultra modern watercolors on silk, delicious if unoriginal. James Verrier's "Neptune's Advance" is a good, strong, colorful impression; Nordfeldt's "Butcher Shop" is interesting; David Milne is as usual, quite funny; and E. L. MacRae, who concludes the exhibitors on this wall is non-committal in dull design.

C. J. Martini does a view of a bridge in full-blooded, if insincere color; Sydney Dale Shaw is modern, gay, and frothy; Cecil Jay and Engle amusing, while of a charming impertinence are the five little pastel drawings by E. Varian Cockroft, daring in color and exciting in character.

Pretty sculptures are by Konti, Calder, Mrs. Burroughs, Paul Manship, H. A. MacNeil, and Evelyn Longman; while the centre of the second gallery is devoted to a delightful fountain—boy with goose—by Frederick MacMonnies, altogether charming.

Cubism at Folsom Galleries.

Athos Casarini's paintings and pastels on exhibition at the Folsom Galleries, 396 Fifth Ave., show a creative and imaginative mind in grasping conditions confronting man and his environment. His works are full of design and decorative color with which he runs riot in symbolizing his subject. "Vision of the Stock Exchange," expresses the spirit of tumult, greed, and excitement; "Man in the Machine," is a fine expression of whirling steel and the possible sensation of the victim in going through so terrible an experience. "The Monkey House" is an impression in cubical form, perhaps the only way in which to express this subject pleasantly. "Money" is symbolized by a positive semetic head surrounded by gold coins and a spider. The background in vermilion doubtless suggests the blood spilled in the getting. "Vampire," in cubes, expresses the horror of this overworked subject in an entirely different way, no longer the sensuous woman drawing blood from her victim, but a head drawn in cubes of complementary color with eyes turned in different directions, one gazing upon gold coins.

The artist's versatility is expressed in seven decorative figures done in pastel, an early portrait, and, in another room, a series of color drawings expressive of the modern French tendency in illustration.

MacDowell Club.

Robert Henri relieves the situation at the MacDowell Club's second exhibition, now on at 108 West 55 St., to Nov. 15, with a group of four vigorous heads of Irish types following his present scheme of work. For the rest, the exhibition, devoted largely to the work of members of the exhibition committee, is of remarkable dullness. The Alexanders have all been seen before and depart not from this artist's accepted formula; while classicism, traditional academy standards, and the methods of the early eighties are reflected in the work of Charles C. Curran, Francis Jones, Richard F. Maynard, and Jules Turcas. William Laurel Harris shows four sketches for decorations in the Corpus Christi Monastery, characteristically good in color and feeling.

The two sculptors represented are Frances Grimes, a pupil of Saint Gaudens, and Anna Vaughan Hyatt.

Grinager at Arlington Galleries.

Alexander Grinager, born in Minnesota, of Norwegian parents, is showing at the Arlington Galleries, 247 Madison Ave. to Nov. 14. The artist is a product of the Royal Academy schools, Copenhagen, and studied with Laurens and Constandt in Paris, influences which he has not yet shaken off. He paints nature as others have seen her, and does not rise above mediocrity, exhibits some taste for cathedral interiors, and archaeological subjects, which he attacks timorously and without conviction. His work is neither sad nor joyous, and he lacks that exquisite requisite known in modern parlance as "vision."

At the Municipal Art Gallery.

There is now on view at the Municipal Art Gallery, 16 St. and University Pl., a collection of 47 oils, watercolors and engravings owned by Jean de Sentellaine. Among the artists represented are Courbet, Diaz, Breughel, Ketterlinus, De Cock, Lafestre, Joseph Gabriel and Romanet and Le Vasseur.

Negro Wood Carvings.

The tenth season of the Photo-Secession Gallery, 291 Fifth Ave., opened this week with an exhibition of statuary in wood by African savages, to run to Nov. 27. This is the first time in the history of exhibitions that negro statuary is shown from the point of view of art.

The exhibition, which is of extraordinary interest in its relation to modern art, comes to Mr. Stieglitz from a French collector, having been carried into the country, practically by hand, since the outbreak of the war, by an enthusiastic adherent of the little gallery. It includes fetiches in various forms—masks, idols, sceptres, or symbolic wands, undoubtedly carried by chieftains of these savage tribes, etc., often very beautiful in workmanship or idea, or equally impressive in fatal ugliness. The period of these antiques is not known, but their great age is shown in the condition of the blackened wood and the loss of some of the details of the pieces.

The specimens come from the Ivory Coast, Guinea, Niger, Congo, and Dahomey, and excel, in many ways, similar examples owned by the British Museum or the Trocadéro. The exhibition has important bearing upon the modern movement in art and includes in a nutshell the gist of what modern sculptors have been driving at.

Recent paintings by Picasso, Braque, and Picabia are to follow.

At the Daniel Gallery.

Quasi post-impressionist paintings by Bror Nordfeldt, a Chicago painter with European training, form the attraction at the Daniel Gallery, 2 West 47 St., to Nov. 17. While no great sense of beauty is expressed in this work, which follows rather unintelligently the theories of certain foreign resident painters in Paris, there is at least a feeling of freedom, light, and air in these canvases which indicate an interest in modern problems.

An exhibition of twenty-five watercolors by Charles Demuth, of Lancaster, Pa., at the Daniel Gallery, 2 West 47 St., closed on Thursday. With few exceptions the collection represented the artist's summer work at Provincetown, Mass., and depicted in an entirely personal way the beauty of the dunes, the bay, and the wooded country of this locality.

Demuth is above all an individualist, an emotionalist, expressing himself through an unusually beautiful color sense, and giving only so much of the forms of things as to carry the sensation of light and color as it plays upon the subject. His "Mt. Gilboa, No. 3," is especially rich and handsome, while many of the studies of the dunes are Japanese in the delicacy of the impression carried in pure, joyous color.

Moderate Priced Old Masters.

An exhibition of some twenty-five interesting and representative examples of what may be called the "Lesser Old Masters," is now on at the Ehrich Galleries, No. 707 Fifth Ave.

The display is timely and should be especially interesting to collectors inasmuch as the canvases are in no instance high-priced and the opportunity is thus afforded of securing excellent authenticated examples at figures that will not disturb even war time purses. In fact the prices in no instance exceed \$1,500 and run as low as \$350. Such painters as Richard Wilson, Beechey, Barker of Bath, Cotes, Glover, Watson Gordon and Opie of the early English school, Antolini, Pietro Longhi, Pannini, Vicinio and Zuccherelli, and Salvatore Rosa, among early Italians and Francken, the pupil of Rubens, are all well represented. In the Print Room, connected with the Ehrich Galleries, there will open on Nov. 11, an exhibition of paintings by Dewing Woodward and members of the "Blue Dome Frat."

Books of the Year.

The opening of the ninth annual exhibition of the Books of the Year took place on the evening of Nov. 4 at the National Arts Club, 15 Gramercy Park. Mr. Edward Jewitt Wheeler presided and addresses were made by, among others, Miss Ida Tarbell and Mr. Burgess Johnson. The exhibition will remain open to Nov. 27, the gallery entrance being at 119 East 18 St. The display made by the publishers is a large and highly interesting one and is supplemented by an exhibition of original drawings by the illustrators of the works.

IN OTHER CITIES.

The Rhode Island School of Design is holding an exhibition of the work of twenty-one painters until till November 23. The exhibitors are: George Bellows, F. W. Benson, Charles Bittering, de Forest Brush, Emil Carlsen, Mary Cassatt, Elliott Daingerfield, A. B. Davies, Joseph DeCamp, F. C. Frieseke, Childe Hassam, Albert Herter,

William Loring, E. L. Macrae, Gari Melchers, Van Perrine, Albert F. Schmitt, Eugene Speicher, Garden Symons, Alden Weir and John F. Weir. The building formerly occupied by the Providence Gas Co., has been fitted up for the use of the evening classes in Mechanical Design and the Beaux Arts Atelier Class.

Mrs. George W. Stevens, assistant director of the Toledo Museum of Art, organized an Art League in Youngstown, Ohio, in connection with the display of works by American painters now being held in that city, under the auspices of the Ohio Federation of Women's Clubs. The exhibition includes paintings by Thomas Shrewsbury Parkhurst, Edmund Oathaus, and E. L. Van Gorder, of Toledo; Alice Schille, Carlton Chapman, Robert Henri, Henry Mosler, Charles C. Curran, Karl Anderson, Cullen Yates, F. C. Gottwald, Harold A. Streater, William J. Edmondson, and others. The paintings will be on view for several weeks at Youngstown before being shown in Cleveland, Toledo and other cities in Ohio.

The Houston, Texas, Art League, has taken the first steps looking to the establishment of a museum, by securing as a home the old Eckhardt mansion.



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LONDON LETTER.

An interesting proposal, by means of which the funds of the Artists' General Benevolent Institution are to benefit, has been formulated by 91 leading portrait painters. These artists agree to paint for anyone a portrait of any sailor, soldier, doctor or nurse who is serving during the war, on the sum of fifty guineas being paid to the Secretary of the Institution for the aid of fellow-artists. Among the painters who have given their services are: John Lavery, John Collier, Sir Luke Fildes, S. J. Solomon, Seymour Lucas and Augustus John. The offer is to hold good for six months, subsequent to the termination of war. Each artist is to paint two pictures.

The authorities of the Royal Academy have placed a portion of Burlington House at the disposal of the United Arts Force (the artist recruits) for use as Headquarters. The force is already well over battalion strength.

Old and Modern War Cartoons.

The war cartoons at the Fine Art Society prove of even greater interest than was anticipated for they enable one to compare the work of the Victorian cartoonists with that of their successors. Without casting any reflection on the work done today in this direction, it is impossible to remain oblivious of the fact that such men as Sir John Tenniel and John Leech displayed a breadth of view and an intensity of sympathy which we cannot match among the later work. It is curious to find the same Teutonic characteristics made the subject for discussion fifty years ago as are being exploited by the cartoonist of today, and it must be confessed that more trenchant work was done when the designer was more or less in the nature of a looker-on than when, as now, he is actually a participant. A sense of humor adds enormously to the vividness with which an able cartoonist is able to present current events and if for this reason alone, the exhibition should be visited by all who appreciate a birdseye view of the politics of the last fifty years.

It is reassuring to learn that every precaution has been taken by the trustees of the National Gallery, the British Museum and other national museums to secure adequate protection for our art treasures, should an air raid be made upon this island.

Gordon-Craig at Dowdeswell's.

The interesting exhibition of Gordon-Craig's designs at the Dowdeswell Galleries, proves that we have hitherto allowed Germany to avail herself almost exclusively of the genius of our most able theatrical designer and that while he has acted as the inspiration of the eminent German producer, Herr Reinhardt, we have been prone to appreciate the disciple and to neglect the master. The present exhibition, the proceeds of which are to be devoted partly to the Prince of Wales' Fund and partly to the artist's school of the Art of the Theatre in Florence, gives admirable proof of Mr. Craig's extraordinary powers in securing dramatic effectiveness, his disposal of figures, his management of space and his sense of proportion in composition giving effects of grandeur and of mystery without the aid of any of that meretricious extravagance which characterizes the average production of the commercial theatre. But apart from all theatrical considerations, many of these drawings are delightful purely from the point of view of beautiful line, masterly lighting and dexterous power of suggestion.

The Leicester Galleries are holding an exhibition of old and modern watercolors. There are examples of the art of De Wint, Turner and David Cox, as well as that of the leading exponents of modern watercolor drawing. L. G.-S.

ITALIAN ART NOTES.

A picture signed by Benedetto Montagna has been taken from the church of Louigo and sent to Prof. Ongaro, director of the Municipal Museum of Vicenza, where it will remain until it has been restored by Prof. Cav. Steffanoni. After its restoration it will be shown to the public.

"The Exhibition of Fine Arts at Montecatini this Summer," says the "Pagina d'Arte," "was held in the beautiful 15th century Pavilion of the Tamerisk."

"As a rule these Summer resort exhibitions are not of the best quality," it goes on to say, "but this one was exceptionally good, and some of the most famous Italian artists were represented. There were four paintings by Previati, well worthy of his now undisputed reputation. Sculpture was also amply represented."

The ancient Church of San Pietro ad Aram in Naples has been restored with fine artistic judgment. In this Church is still shown an old wooden altar at which, according to legend, St. Peter said Mass.

INNESS'S SUMMER HOME.

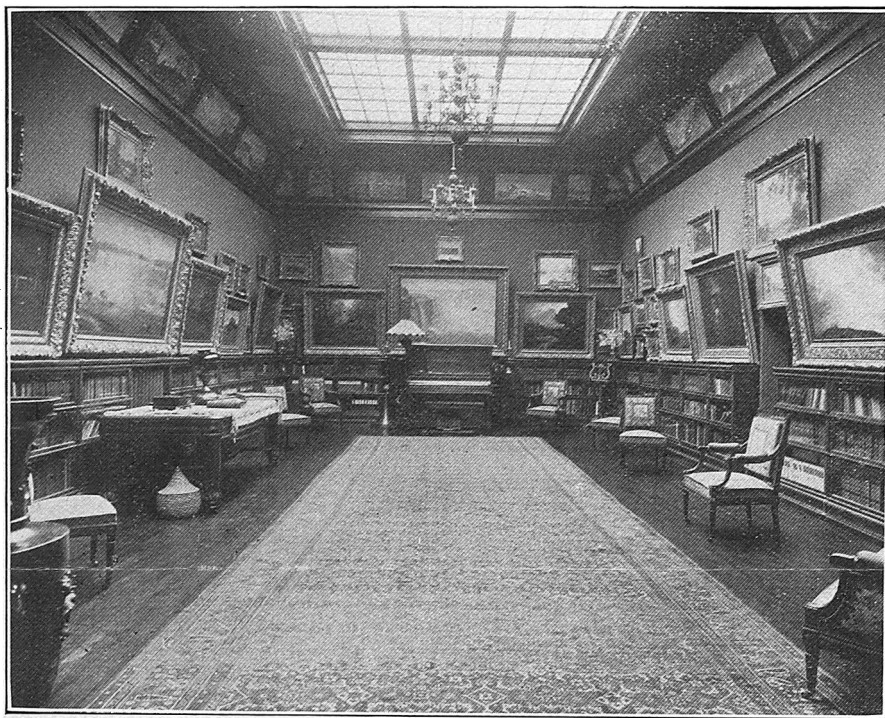
"Chetolah" is the name given to the charming home of George Inness, Jr., at Cragmoor, N. Y. Situated on one of the highest points of the Shawangunk Mountains, the location and arrangement of the building is admirably adapted to the topography of its surroundings.

From the main roadway beautiful flower-lined terraces, interspersed with sculptures and artistic garden appointments, lead to the spacious house, whose walls of gray stucco blend harmoniously with the landscape and give an impression of colorful quietude. A plashing fountain, designed by the late J. Scott Hartley, forms one of the main points in the garden composition, and leads beyond to a series of cement steps, terminating at the edge of a broad piazza which affords an unbroken outlook upon a wide expanse of mountain scenery.

The style of architecture is, in the main, modern Italian, modified by the individual taste of Mr. Inness.

Some Handsome Rooms.

A spacious entrance hall, low-toned and restfully decorative, is bordered on the left by a cheerful dining room and a sunny breakfast room, while the drawing room and library open on the right. The interior forms a delightful ensemble, well adapted the purpose of its occupants. The first glimpse of the gallery, which forms a most important feature of the house, is obtained



GALLERY AT "CHETOLAH."

Geo. Inness, Jr.'s, Summer home at Cragmoor, N. Y.

from the right of the entrance hall. Warm-toned, neutral walls serve as an admirable background for the art works that Mr. Inness has chosen for their decoration and a spacious skylight floods it with the required illumination.

Flower-filled vases, favorite books, an organ, etc., add greatly to the charm of arrangement and give it an individual aspect, at once intimate and personal. The frieze at the top is composed of a series of sketches painted by Mr. Inness in various countries.

A number of works by the elder Inness occupy a considerable portion of the gallery and several of the artist's excellent paintings add distinction to the general aspect, for George Inness, Jr., despite his father's greatness which has shadowed, to some extent, his artistic career, is one of America's most poetical, dramatic and strong painters, thoroughly trained and equipped.

The Gallery's Treasures.

An inspection of the gallery would indicate that Mr. Inness does not aspire to the title of collector, in its broadest sense. No foreign masters vie with Americans; and the collection has been plainly amassed for the intimate pleasure of its owner, since all of the purchased works are souvenirs of the friends whom he most admires. Among the noteworthy Americans represented are J. Francis Murphy whose two landscapes are of his best. A decorative, high-keyed work by Granville Smith occupies a prominent place and a thoroughly characteristic E. L. Henry is conspicuous. There is also a good example of Frederick Kost and a mountain scene by Edward Gay. George Elmer Browne, Frank De Haven, Alexander and Birge Harrison, Child Hassam and Wyant, Griswold and Kensett, are all well represented.

It would be difficult to imagine a home more refined, artistic, simple and individual than this country place, thoroughly American in every respect.

L. Merrick.

THE MALMO EXPOSITION.

(Second Notice.)

Malmö, Sweden, Oct. 25, 1914.

In the Danish division at the Malmö Exposition, those artists of whom I wrote in my last letter are well represented. This collection boasts of the most striking canvas done in the North of recent years. It is Einar Nielsen's "Job," a huge picture representing Job nude and seated in pure front view in the centre of the picture. About him are a few other men. When this canvas was first shown, Einar Nielsen, was the most discussed artist in Scandinavia, and I am told volumes were written about this unusual conception of the Biblical character. Several fine offers were made to the artist for it, but he has refused to part with it. His technique is quite characteristic and shows him a draughtsman of the first order. He puts on his color so dry, however, that at first glance one is in doubt as to what medium has been used. Another striking picture is Einar Neilson's portrait of his mother, purchased for the Göteborg Museum.

Other Good Painters.

Axel Jörquesen belongs to the "Thirteen" and artist's club in Copenhagen. His large canvas "Dansen" represents a couple dancing the Apache in the sombre depths of a French tavern.

While men like Nielsen and Jørgensen

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portrait of the great financier, E. L. Nobel, is one of the strongest in the whole exhibition.

The German Section.

In Germany's collection one finds many of the familiar paintings seen at the various displays on the continent. It is a comprehensive collection covering practically the past century. There are pictures by Wolff von Menzel, Hans von Marées, Anselm Feuerbach, Arnold Böcklin, Franz von Lenbach, Wilhelm Leibl and their associates up to the moderns like Max Liebermann and Leo Samberger who are represented by excellent portraits.

While painting and the graphic arts take up most of the space at this exposition, there is a large hall devoted to sculpture where there is much that is fine.

The directors of the Museums of Göteborg and Malmö have purchased a number of pictures as well as bronzes and marbles, and so far have proven the exhibitor's best patrons.

Anna Louise Wangeman.

"The Battesimo" by Verrochio at the Uffizi has been transferred from the Academy at Florence to the Uffizi.

In its new position the angel painted by the young Leonardi on his Master's canvas is clearly visible, and now that it is placed in such close juxtaposition and on the right of Leonardo's "Annunciation," no one can longer raise a question as to its attribution to the brush of that master.

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Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

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YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE ART OUTLOOK.

Although the "New York business man," whose encouraging letter we published last week, may be called by some a "cheerful pessimist," there was much of good sense and sound reasoning in his well-timed epistle. Especially true was his statement that the present depression in business circles is largely centred in New York, and that this depression is, in its turn, chiefly due to the fact that "The Stock Exchange is still closed." The American Metropolis as the world's financial center, excepting only London, is always naturally exceedingly and exceptionally sensitive to financial disturbances, and the drastic and continued closing of its Stock Exchange has emphasized the extent and seriousness of the world-wide dislocation of finances, due to the war.

But there is no reason why, especially with brightening financial skies and a good prospect of the near opening of the Stock Exchange, business in other lines should continue stagnant and depressed.

We were glad to publish so well expressed and sensible a letter as that of a "New York business man," and we believe, with him, that a change of feeling and a more hopeful attitude would work for better times and conditions in the art world.

CORRESPONDENCE.

A Temperately (?) Worded Protest.

Editor AMERICAN ART NEWS.

Dear Sir:

In the AMERICAN ART NEWS just to hand, you say that "the French, English and Russian pavilions in the Leipzig Exhibit were destroyed." This is a falsehood propagated by enemies.

The three pavilions are quite safe and entirely intact. The enclosed copy of a letter sent to the "Publisher's Weekly" will explain everything.

Yours respectfully,

Karl D. Hiersemann.

Leipsic, Germany, Oct. 14, 1914.

Copy of Letter to Publishers' Weekly.

Dear Sir:

You are perfectly right in saying in The Publishers' Weekly, Sept. 5, that the rumor that the English, French and Russian pavilions at the Leipzig Graphic Exhibit were burned or destroyed is utterly unfounded. The three named pavilions remain entirely in the same state that they were erected and untouched by the people of Germany in every respect. Some of the Italian and other newspapers, and especially some news agencies like Reuter, Agence Havas, etc., are paid by the English, Russian, French and Belgians to send over the world, and especially to your great country, a pack of lies to destroy the good name of Germany in the eyes of neutral powers.

I hope that our American friends will by this time already know how matters stand, not only with the Leipzig Exhibit but with the war generally, and that especially the English and Russians are the instigators of this terrible war against Germany which did not dream of making war against anybody.

The representative (at the present time) of the American Libraries Exhibit, Miss Adelaida Hasse, who is still at her post in the American section, is in the position to testify everything.

Yours very respectfully,

Karl Hiersemann.

We published the Associated Press despatch relative to the reported destruction by fire of the French, English and Russian pavilions at the Leipzig exhibition in entire good faith and without any suggestion that their reported burning was instigated or performed by Germany.—Ed.

ART BOOK REVIEWS.

"Luca della Robbia," by Allan Marquand, \$7.50 net. Princeton University Press.

This volume, the third to appear in the Princeton Monographs in Art and Archaeology series, is a catalog raisonné of the works of Luca della Robbia, illustrated with 186 reproductions of the sculptor's works. The monuments are arranged in chronological sequence together with their related documents and bibliography. Some of the monuments and documents are published for the first time. The author, Allan Marquand, professor of art and archaeology in Princeton University, is a well-known authority on della Robbia.

The other two volumes which have already appeared in this series are "Della Robbias in America," by Allan Marquand, and "Problems in Periclean Buildings," by George W. Elderkin. The next volume to appear in the series will be "Lost Mosaics and Frescoes of Rome of the Mediaeval Period," by Charles R. Morey of the art department of Princeton University.

"The Spell of Japan," by Isabel Anderson. 8vo., \$2.50 net. The Page Co., Boston.

A delightful and illuminating volume, illustrated by 55 photographic reproductions naturally and unostentatiously written, and differing from most of its predecessors in the series of Spell books. Mrs. Anderson had exceptional facilities for seeing aspects of Japanese life closed to ordinary visitors, as the wife of the American ambassador and Minister Plenipotentiary to the Court of the Mikado.

The book shows Japan at its best; it makes one understand the glamor which the courteous manners, the elaborate customs, the perfect art everywhere displayed cast over visitors. It will be hailed as an eminently fair presentation of Japanese ideals.

"Ralph Albert Blakelock," by Elliott Dain-gefield, \$10. Privately printed, N. Y.

An appreciation of the work of this master with ten illustrations of his more important pictures, including sympathetic critical discussion and interesting anecdotes throwing side light upon the personality of the painter. The edition is limited to 250 copies on Dutch, hand-made paper, printed by Frederick Fairchild Sherman.

The International Studio.

An appreciative and agreeably written critique of "The Dual Art of Albert P. Lucas," by Miss L. Merrick, appears in the November issue of the International Studio. Miss Merrick pays a deserved tribute to the artist's rare color sense and brings out the fact, not before generally known, that Lucas is as good a painter as sculptor. The seven illustrations are discriminatingly chosen from the versatile artist's subjects in both mediums.

In the same number Clara MacChesney treats of "American Artists in Paris" in defense of their individuality and nationality, the article illustrated with reproductions of the work of Frieske, John Noble, Elizabeth Nourse, Max Bohm, H. O. Tanner, Myron Barlow, and Roy Browne; Arthur Hoeber discusses the work of Robert Aitken for the Panama-Pacific Exposition with illustrations of his "Fountain of the Earth" and other sculptures; and there is an excellent article on the Grosvenor House Exhibition of French Art, by T. Martin Wood. Altogether the number is an exceptionally good one.

AMONG THE DEALERS.

Mr. Phillipe Ortiz of Braun & Co., 13 West 46 St., reports that their retail business has been better this autumn than for a number of years past. From the firm's printing establishment at Domach in Alsace, which contrary to report has not been destroyed, six cases were recently received via Italy and shipments are coming by mail every week from the Paris offices. The firm will hold special exhibitions, during the season.

In the entrance gallery of Scott & Fowles, 590 Fifth Ave., hangs an interesting portrait by Sir Godfrey Kneller of Charles Colyear, 2nd, Earl of Portmore. Mr. Charles Fowles will return from London this month.

Mr. Robert Bagues of Bagues Frères Co., 705 Fifth Ave., is fighting in the French army as a sergeant. His brother Victor, also with the colors, has been wounded.

The Sedelmeyer Galleries in Paris, 4 Bis Rue de la Rochefoucauld, together with the connecting ones of Eugene Fischhof, 50 Rue St. Lazare, are now known as Hôpital Sedelmeyer, under the management of the Croix Rouge Française, Union des Femmes de France. Mr. Robert Fischhof, son of Mr. Eugene Fischhof, who was born in France, is serving in the French Dragoons, while his brother Pierre, who was born in New York is on the French Riviera. To Mrs. Fischhof, formerly Miss Gross of New York, a son was recently born.

Charles Scribner's Sons, 597 Fifth Ave., have been displaying in their windows, in connection with the tercentenary, a collection of New York prints and maps, 1776-1855.

No word has been received at the Durand-Ruel Galleries, 12 East 57 St., as to the arrival Mr. Joseph Durand-Ruel, whose turn it is this season to have charge of the firm in New York. The Vicomte de Berey, who recently married the elder Mr. Durand-Ruel's granddaughter, Mlle. Madeleine Aude, is serving with the French army.

Mr. Simmons, of Lewis & Simmons, No. 581 Fifth Ave., will arrive from London late this month. Mr. Thomas Ward, formerly with this house, is now a member of the Custom House brokerage firm of Bane, Hill & Ward, No. 11 Broadway.

Mr. Joseph Duveen, of Duveen Brothers, 720 5th Ave., who returned Saturday with Mr. Henry Duveen, on the Lusitania, said that he did not believe that many of the art treasures of the Belgium churches had been destroyed. Most of them, he thought, had been removed and hidden away before the Germans had passed Liège.

CALENDAR OF SPECIAL NEW
YORK EXHIBITIONS.

American Fine Arts Society, 215 West 57 St.—N. Y. Watercolor Club, 25th Annual Exhibition, Nov. 7 to 29.
Arlington Galleries, 274 Madison Ave.—Oils Alexander Grinager, to Nov. 14.
Berlin Photographic Co., 305 Madison Ave.—Paintings and stage decorations by Leon Bakst. Drawings, Paintings and Grotesques by Herbert Crowley.
Daniel Gallery, 2 West 47 St.—Oils by Bror Nordfelt, to Nov. 17.
Folsom Galleries, 396 Fifth Ave.—Oils by Athos Casarini, to Nov. 18.
Gorham Co.'s Gallery, Fifth Ave. and 35 St.—Exhibition by American sculptors, including work for the Panama-Pacific Exposition from Nov. 9.
Goupil Galleries, 58 West 45 St.—Monotypes

and original etchings in color. Bronzes by Rembrandt Bugatti.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Bone, Cameron, Lepère and Zorn to Nov. 14.

Macbeth Galleries, 450 Fifth Ave.—Opening Show American oils to Nov. 16.

MacDowell Club—Paintings and Sculpture, to Nov. 15.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—De Sentellaine collections.

National Arts Club, 119 E. 19 St.—Ninth Annual Exhibition of the Books of the Year—Nov. 4 to 27.

New York Public Library, Print Gallery, (Room 321).—Etchings and engravings by J. F. Millet, to honor Centenary of Artist's birth. Stuart Gallery (Room 316)—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader.

Photo-Secession Gallery, 291 Fifth Ave.—Statuary in Wood by African Savages, to Nov. 27.

Pietro Studios, 630 Fifth Ave.—Exposition and sales of Art Works arranged by Mr. W. H. Nelson, editor of the International Studio, for the benefit of European war victims, to Nov. 10.

Reinhardt Galleries, 565 Fifth Ave.—American Oils.

Society Library, 109 University Place—Prints and Maps of Old New York.

The Little Gallery, 15-17 East 40 St.—Recent Silverware by George C. Gebelein, to Nov. 14.

CALENDAR—OUT-OF-TOWN.

Boston, Art Club—Orson Lowell's Drawings. Doll and Richards—Students Artists' Exhibition, Marius Bauer's Etchings; Mrs. Priest's Leather Work. Cobb's Gallery—American Color Prints. Belmont Library—Mr. Dunbar's Paintings. Arts and Crafts—Carrig Rohane Wood Carvings. Arts and Crafts—Mr. Martin's Jewelry.

Chicago, Art Institute—Twenty-seventh annual exhibition oils and sculptures. Arthur Ackermann & Son—Paintings by masters of the British School. Roullier's—Portraits engraved by Bartolozzi from original drawings by Hans Holbein. Thurber's—Etchings by Mortimer Mennepes. Palette and Chisel Club—Posters and Commercial Illustrations. O'Brien's—Portraits by Louis Betts. Anderson's—Etchings by Brangwyn, Oscar Haig, Sir Frank Short and others.

Philadelphia—Pa. Academy, Phila. Watercolor Club and Pa. Society of Miniature Painters, annual exhibitions.

Rochester—Averill Memorial Gallery—Panama Canal pictures by Jonas Lie.

Syracuse, N. Y.—Museum—Landscapes by Everett L. Warner.

CALENDAR AUCTION SALES

American Art Galleries, 2, 4 and 6 East 23 St.—Paintings owned by the late Mrs. Theodore A. Havemeyer, evening of Nov. 18.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Fine Books and Great Rarities from the Library of Mrs. J. F. Lovejoy of Pittsburg, Thursday and Friday afternoons, Nov. 12 and 13.—Books, Autograph Letters, Original Manuscripts, Portraits and Curios from the library of the late Robert Louis Stevenson at Vailima, Samoa, on exhibition Nov. 16 to sale, Nov. 23-25.

Havemeyer Residence, 242 and 244 Madison Ave.—Sale of Furnishings and Tapestries. Afternoons of Nov. 16, 17, 18, 19, 20, 21 and 23, and evening of Nov. 16.

Merwin Sales Company, 16 East 40 St.—Montague Howard Collection of Books on old English Silver, etc., Nov. 10.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Two Collections of European and Oriental Art Objects, consigned by Andrew Jackson, of New Rochelle, N. Y., William L. Richard of Shanghai, China, and the estate of Dr. F. F. Sellev of New York, now on exhibition to sale on afternoons of Nov. 12-13.—Private Collection of Antique Chinese Porcelains, Jades, Crystals, Wood Carvings, Embroideries, Paintings, also Antique Chinese Rugs and Three Great Palace Screens of extraordinary merit, the property of M. Charles Lecheval of Caen, Normandy, France, on exhibition Nov. 7 to sale in six sessions beginning Nov. 18.

CHICAGO.

The twenty-seventh annual exhibition of American oils and sculptures, in the Art Institute, opened on Tuesday last. The display fills twelve galleries and surpasses any of its predecessors. The awards are as follows: The Potter Palmer gold medal and \$1,000 was given to Richard E. Miller's "Nude," the Norman Wait Harris silver medal and \$500 to Philip L. Hale's painting, "A Portrait," and the Norman Wait Harris bronze medal to Charles H. Davis for his landscape, "Northwest Wind." The Martin B. Cahn prize for Chicago painters, of \$100, was won by Alfred Jourgens for his "Garden Flowers."

Nearly 800 oils and sculptures were entered and 350 oils and 30 sculptures accepted.

Artist's Represented.

Among the artists represented are:

Painters—Pauline Palmer, W. McEwen, Ben Foster, Birge Harrison, Wilson Irvine, L. H. Meakin, W. McKillop, Grace F. McGann, W. McEwen, R. Maynard, John Mason, L. A. Makielski, Jane Peterson, F. C. Peyraud, Bertha M. Peyton, A. E. Pilbrick, Marion L. Poole, F. V. Poole, May Post, H. Poothast, A. J. E. Powell, Ellen E. Rand, Grace Ravlin, E. W. Redfield, H. Reuterdahl, Margaret F. Richardson, W. Ritschel, W. S. Robinson, H. L. Roecker, Gretchen W. Rogers, E. B. Rolfe, C. Rosen, A. Rosenthal, Alice Schille, J. G. Saxton, W. Sartin, D. Sargent, Detlef Sammann, C. F. Rider, Olive Rush, C. Runius, A. H. Schmidt, W. E. Schofield, F. D. F. Schook, G. F. Schultz, D. Schuster, D. G. Seyffert, J. Sloan, W. T. Smedley, E. E. Speicher, A. P. Spear, G. W. Sotter, H. Solomon, H. B. Snell, Florence F. Snell, H. E. Smith, C. L. A. Smith, R. Spencer, J. F. Stacey, T. C. Steele, Zulma Steele, Alice K. Stoddard, G. Symons, A. F. Tellander, G. A. Thompson, L. P. Thompson, M. B. Titcomb, E. Torrey, D. W. Tryon, J. Turcas, Grace H. Turner, Helen M. Turner, A. T. Van Laer, Joseph Vavak, Edna Vognild, D. Volk, R. Vonnoh, F. Wagner, H. Walker, E. Wallace, E. Warner, H. Watrous, F. S. Waugh, J. A. Weir, W. Wendt, F. A. Werner, C. N. Wertz, S. White-man, Beatrice Whitney, W. J. Whittlemore, A. E. Albright, C. W. Ashley, C. Abrahamson, Marion Allen, Amy Adams, E. Albert, Theresa F. Bernstein, F. C. Bartlett, W. Levy-Auerbach, D. Babcock, G. Beal, J. W. Beatty, S. B. Baker, Alice W. Ball, H. Ballin, Gertrude J. Barnes, G. Bellows, Enella Benedict, G. A. Beneker, F. W. Benson, L. F. Bernaker, L. Beets, M. Braun, C. Bittinger, Marie E. Branke, J. S. Blum, E. L. Blumenschein, A. Borie, A. Bower, L. D. Boranda, O. Brauner, R. Brown, G. E. Browne, Margaret F. Browne, Matilda Brownell, L. U. Brumback, E. L. Bryant, K. A. Buehr, Marian Bullard, J. E. Bundy, G. Busalacchi, H. R. Butler, E. B. Bumler, E. S. Cameron, J. F. Carlson, W. L. Carrigan, Mary Cassatt, C. S. Chapman, C. K. Chatterton, F. S. Church, W. W. Churchill, A. Skinner Clark, E. Clark, T. S. Clarke, C. D. Cochran, E. V. Cockcroft, W. A. Coffin, L. Cohen, J. E. Colburn, E. C. Cole, E. V. Comins, Marjorie Conant, M. R. Coolidge, C. C. Cooper, P. Cornoyer, E. I. Couse, Bruce Crane, A. Crisp, C. E. Curran, E. Daingerfield, A. B. Davis, C. H. Davis, J. B. Davol, F. De Haven, Helena Dunlap, E. Dufer, F. E. Duffley, Katherine Dudley, P. Dougherty, W. L. DeWolf, F. H. Desch, C. W. Eaton, C. Ebert, Lydia F. Emmett, Harry L. Engle, D. Ericson, Jessie B. Evans, Guy Fangel, R. B. Farley, Truman E. Fassett, Denman Fink, Gertrude Fiske, John F. Folinsbee, Mary Foote, W. H. Foote, F. C. Frieske, C. F. Galt, D. Garber, Lillian Gentz and W. W. Gilchrist.

There are also represented Eugenie F. Giaman, Anne Goldthwaite, O. D. Grover, E. Grossman, Emily Groom, A. L. Groll, Merton Grenhagen, W. G. Smith, R. A. Graham, A. E. Gorson, Johanna K. W. Hallman, P. L. Hale, C. E. Hallberg, Lucie Hartrath, H. S. Hubbell, W. H. Howe, Elizabeth I. Holzman, L. O. Holberg, W. V. Higgins, Max Herzog, R. Henri, W. P. Henderson, F. Townsend Hutchens, W. H. Hyde, A. Janssen, Cecil Jay, John C. Johansen, F. C. Jones, H. Bolton Jones, A. Jurgens, H. C. Keller, S. Kendall, R. Kent, P. King, L. Kyeitsch, Nellie A. Knopp, B. D. Kopman, L. Kroll, L. Kronberg, W. L. Lathrop, E. Lawson, W. R. Leigh, H. L. Ross, N. MacClary, W. Lockwood, DeW. M. Lockman, P. Little, C. Eric Linden, T. Lindemuth, F. Lie, H. Levin, L. A. Makielski, G. Melchers, W. L. Metcalf, R. E. Miller, R. H. Milleson, F. L. Mora, J. E. Morton, H. D. Murphy, Mrs. J. F. Murphy, J. R. Wiles, Katherine Wolcott, C. H. Woodbury, W. H. K. Yarrow, C. Yates, C. M. Young and E. Young.

The sculptors represented are: Caroline P. Ball, C. Beach, Lucile S. Blum, Erma G. Buck, V. V. Dundas, J. Flannagan, Agnes V. Firmin, O. R. Gaenss, G. E. Ganiere, M. A. Hoffman, P. Man-ship, H. Ryder, S. Sukalski, Mary S. Washburn, A. A. Weinman, E. Kathleen Wheeler, M. Young and E. R. Zettler.

Paintings by American artists residing abroad, are missed as these are usually a feature of the show.

An Alumni Tour.

The Art Institute Alumni Ass'n toured Park Ridge last week, Pres't Joseph Birreh leading the pilgrims to this delightful village. Walter Marshall Clute entertained the tourists at his home, "The Birches," and in his studio were several of his recent paintings. Then the party visited the studios of John and Jane Paulding, Albert and Bulah Krahbiel, and Edward Campbell. The Krahbiels gave a tea as a prelude to "catching the train" headed for the city.

The Bohemian Arts Club is rising in importance of its own claim to splendid art. Its recent show in Dvorak Park attracted many visitors. Among the painters exemplified are R. Ingerie, A. Petryl, E. J. Krasa, R. Bohunek, J. Froula, O. Farsky, J. Froula, R. Vacik of New York, J. C. Svoboda, J. J. Zmrhal, Ima Schroedrova of Cedar Rapids, Ia., Bozana Hessova, and in sculpture, J. Kraupa of New York, and Cyril Jerecka; architectural drawings, Karval V. Kallal, J. B. Dibelka, A. Charvat, J. M. Mrazek, J. B. Renzy, Frantisek and J. Zidek.

Two sumptuous paintings by William Wendt are at Thurber's as special features.

The Chicago Ceramic Society opened its annual exhibition Nov. 3, in the Art Institute. Among the skilled workers, in this

art represented are: Lucy Wyeth, Frances A. Barothy, Mrs. Mollie Sparks, Mrs. S. W. Sexton, Mrs. John F. Butler, Mrs. A. Ber-giund, Mrs. George R. Dunn, Mrs. LeRoy T. Stuart, Mrs. Ralph R. Park, Helga M. Peterson, Mrs. Francis X. Mettenet, Mrs. Paul G. Hoelscher, Mrs. Grace C. Gale, Mrs. A. A. Frazee, Mrs. George E. Emmons.

Mayor Carter H. Harrison is advocating an annual appropriation of \$5,000 by the City council for the purchase of paintings and sculpture to be installed in public buildings and public schools.

The Chicago Academy of Fine Arts (Carl N. Wernitz, Director), has an exhibition of pen drawings and paintings installed, including a group of originals of Collier's covers, and illustrations by Leyendecker, Penfield, Sara Stillwell, Weber Alonzo Kimball, Joseph Coll, Louis D. Fancher, J. Scott Williams.

The Artist's Guild has installed sixteen paintings by Birgen Sandzen in its Fine Art Shop. These canvases are landscapes of the southwest.

Alson Skinner Clark and Mrs. Clark are in Chicago and report the saving of Mr. Clark's Panama paintings from the perils of the war zone. The Clarks were in Brittany when the war broke out. The paintings are to occupy a gallery at the Panama-Pacific Exposition.

H. Effa Webster.

The Chicago "Post" says the Chicago Society of Artists, the Palette and Chisel Club, the Artists' Guild and the patrons represented by the Art Institute, the Friends of American Art and the Municipal Art League are in hearty accord with the plan of Mayor Harrison to give material encouragement to native art by the appropriation of \$5,000 annually by the council for the purchase of paintings and sculpture for the adornment of public buildings and the public schools. Such a step would stimulate the work of artists along practical lines and bring Chicago itself nearer a "City Beautiful" ideal.

PHILADELPHIA.

At a sale of paintings from the estate of the late Francis T. Sully-Darley at the Phila. Art Galleries yesterday separately, among 195 works, were portraits of Washington attributed to Gilbert Stuart and Charles Willson Peale and examples of Isabeau, Corot, Daubigny, Rousseau, Canaletto, Rico, Ziem, Clays, Mauve, Schreyer, Winslow Homer, Wyant, Inness, Edward and Thomas Moran and three by Thomas Sully, "Portrait of a Child," "Child with a Dog" and "The Love Letter."

Requests of \$10,000 to the Pa. Academy and also providing for a fund of \$50,000 for the maintenance of the "Palethorpe Memorial Collection" in Memorial Hall, Fairmount Park, in the will of the late Henry B. Palethorpe, have been disallowed in a decision in the Orphan's Court, on the ground that one of the witnesses to the will is a stockholder of the Academy and also of the Provident Life and Trust Company to which the fund was left in trust for the upkeep of the collection in the Pa. Museum.

The University Museum has acquired by gift of Mrs. John Lawrence Leconte and her son, Dr. Robert G. Leconte, a remarkable collection of ancient Buddhist paintings, formerly belonging to the late Dr. John Lawrence Leconte, well known in scientific circles, and presented to him by the late Marquis Ito of Japan.

The Philadelphia Watercolor Club and the Pa. Society of Miniature Painters open simultaneously to the public tomorrow, at the Pa. Academy, their annual exhibitions to run to Dec. 13. These will be reviewed next week.

The Graphic Sketch Club.

The Graphic Sketch Club, founded sixteen years ago by Mr. Samuel B. Fleisher, is about to move into new quarters opposite the original house. The reconstructed premises, formerly occupied in part by the assembly rooms of St. Martin's College, will include spacious rooms for the use of life and still-life classes, a large gallery 30 by 80 ft. for exhibitions, a recreation hall, club rooms, and, at the top of the building, a number of sky-lighted studios for the use of the older graduate members of the Club.

The recorder of the University of Pa. would be pleased to receive information regarding possible portraits of Francis Allison, 1785-1789, and Samuel Magaw, 1782-1791 desired to complete the collection of vice-provosts of the University. The collection of provosts, beginning with the portrait of the Rev. Dr. William Smith by Gilbert Stuart, is complete, and includes many distinguished canvases.

While it is to be regretted that Philadelphia was not more favored in the matter of the Sully-Darley bequest, it should be noted that in addition to the numerous Sully portraits in private collections, in the city,

there are several fine examples of the master's work in the permanent collection of the Pa. Academy. Among these are the well-known full-length of George Cooke in the character of Richard III, presented by the artist's friends, the half-length portrait of James Ross, two portraits of Fanny Kemble, one in the character of Beatrice, portraits of Charles Kemble, John McLain, and Edward L. Carey. Some of these were presented to the Academy by the artist.

While it is not always easy to say what was in a testator's mind when making his will it would seem, from evidence in this case, that the intention was to leave to the Metropolitan, the most important art museum of America, examples of the work of a painter whose fame was world-wide and not merely local.

The Plastic Club announces an exhibition of sculpture and paintings by four of the members—Alice Kent Stoddard, Anne W. Strawbridge, Beatrice Fenton and Marjorie Martinet, Nov. 16-28. Also an exhibition of original illustrations and drawings in color and black and white, opening with a private view, Dec. 4 for one month.

Eugène Castello.

An exhibition of 34 pictures by Henry Reuterdahl, is now on in Des Moines, Iowa, in connection with drawings by Iowa artists, three paintings by Edmund Daws, and a collection of etchings by H. T. Hurley.

A Topeka, Kansas, artist of 13, named Virginia Sterrett, has taken four prizes at the State fair, three first and one second, in competition with more mature producers. She showed pen and ink and pencil sketches, menu and tally cards and illustrations.

Mrs. Helen McGraw Smith, widow of Fleming Smith, of New London and New York, has left by will various paintings and other works of art, to the Metropolitan Museum.

Miss Alice Chapman has presented the Milwaukee Art Society, an oil by Valentine de Zubiaurre, representing an old Spanish grandee and his daughter, seated, with a background of a turreted city.

Charles A. MacLellan, a pupil of the late Howard Pyle, designed the poster for the annual exhibition, which opened Nov. 1, of the Wilmington Del. Society of Fine Arts.

An exhibition by local artists was recently held in the Ponce de Leon Apartments at Atlanta, Ga., under the auspices of the Art Association.

The Kalamazoo, Mich., Art Association has on view, this week, in the halls of the Central High School, in connection with the State Teachers' Convention, a collection of works by American artists.

Toledo, Ohio, has been having a free exhibition of oils by Ohio artists at the City Hall, in connection with the convention of Women's Clubs.

Augustus Lukeman is completing the clay of a statue of the late Isidor Strauss, one of the victims of the "Titanic," at his studio in Stockbridge, Mass. The statue is to be erected in New York.

A valuable picture, once the possession of a king of France, has been discovered among the works presented to the Detroit Museum of Art by the late James E. Scripps. It is: "The Last Judgment," formerly ascribed to Jerome Bos, or Bosch, but now known to have been painted by Cornelius Engelbrechtsen, who was born in Leyden, Holland, in 1468.

BOSTON.

The two exhibition galleries of the Boston Art Guild, present an attractive appearance, and in this opening show of the society, the high standard of art demanded of its members is most apparent. Edmund C. Tarbell, the president, shows a high-keyed and rather decoratively-treated interior with figures.

The treasurer, W. W. Churchill shows an excellent portrait of a man, and the secretary, Lilla Cabot Perry, a mother and child of unusual merit, and a picture of a lady seated out of doors. F. W. Benson has a girl with a dog (a very typical Benson) and a fine picture of a hunter in a Wintry landscape.

I. M. Gangenigl has a distinguished portrait, Bela Pratt two good examples of sculpture, a portrait bust and a youthful nude statuette, and Charles H. Woodbury two excellent pictures.

Philip L. Hale's girl with roses is the most original picture in the collection, both in composition and color. Mrs. Lillian W. Hale, too, has two beautiful examples of her work, one a landscape and the other a figure composition. Mary L. Macomber shows a typical example of her present Pre-Raphaelite style, and May B. Hazelton exhibits one of the best figure-pieces in the show, with a head of remarkable sweetness.

Louis Kronberg has two very good examples of his work, John J. Enneking has a very colorful and fine woodland brook, Joseph De Camp an excellent portrait of a gentleman, Albert F. Schmitt, two originally treated figure-pieces, and W. J. Kaula an excellent landscape with fine cumulus clouds, Rosamond L. Smith contributes two very fine figure pictures and Alice Ruggles Tolner two equally meritorious.

There is an interesting group of miniatures contributed by Jean N. Oliver, Sally Cross, Laura C. Hills and Margaret Foote Hawley. Of these Miss Oliver's are the most colorful and Miss Hills the most accurate in drawing. The sculpture, besides the examples of Mr. Pratt's work, includes interesting contributions from C. E. Dallin and Y. W. Allen. A fine bronze of "Nydia" deserves special notice. Anna C. Ladd shows an interesting statuette portrait of the actress Eleonora Duse in character.

John Doe.

An exhibition of oils by Charles H. Walther has been on view at the Peabody Gallery in Baltimore.

Mr. Faris C. Pitt, the Charles Street Collector and Director of the Walters Gallery in Baltimore, is having his portrait painted by the well-known Philadelphia artist Albert Rosenthal.

Ben Carl Robinson, a Chicago landscape painter who is a pupil of the Art Institute, of Kenyon Cox, and of Sorolla has opened a studio in Cleveland.

Forty-five oils of Alaskan scenery by Robert van Vorst Sewell have been on exhibition in the galleries of the Washington State Association in Seattle.

Walter Reade Williams, a young Indianapolis sculptor, recently returned from Paris on a visit to his native city.

John W. Alexander, president of the Academy of Design, is shortly to go to Washington to paint two portraits of the President, one of which is for Princeton.

"Germany's Destiny" is foretold by Prof. Samuel P. Orth, of Cornell, in the November Century. An insight into the methods of the dreaded secret societies in Russia is given by Marie Suckloff in "The Making of a Russian Terrorist."

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Entries by

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Limit-day for receiving works at the gallery

Opens

Closes

Stanley Middleton has finished, for presentation to the New York Dental College, where it now hangs, a portrait of its dean, Faneuil D. Weisse, M. D., which was subscribed for after the 50th anniversary dinner in the subject's house, held last March at the Hotel Astor. He is now working on a recent landscape, a view in the Catskills.

Ulrich Ellerhusen has nearly completed a large relief panel, commemorating the 25th anniversary of the founding of the Botany Worsted Works at Passaic, N. J. A graceful female figure typifying the Spirit of Industry holds aloft a wreath above an inscription. The tablet is to be presented by the employees. Weaving and spinning looms, rams' heads, spools, spindles, etc., figure in the field decorations and framing. Mr. Ellerhusen has begun work on an over life size bust of the blind Arabian poet, Al-Ma'ari, which is to be placed in Beirut, Syria. It will be cast in bronze and placed in a garden or park. K. Gibran, poet and painter, started the movement.

A. Phimister-Proctor, who is at present in Oregon, intends making his home in Pendleton, Oregon, where he will model Indians. During the Pendleton "Round Up" he made numerous pencil sketches for future work.

Edward Potthast spent a considerable part of the summer at Gloucester, Mass., where he painted several crisp and virile marine and shore pictures. A number of beach scenes broadly painted, joyous in color and high in key, are among the best works he has yet produced.

Elliott Daingerfield returned last week from his summer home at Blowing Rock, N. C., where he painted a number of his excellent imaginative and also realistic pictures, several of which have been sold since his return. He is settled for the winter at his Gainsborough studio.

Clara MacChesney spent July at Paris-Plage in the North of France, where she painted until obliged to flee to England owing to the war. She returned to America in Sept., and has since been working at her studio in the Chelsea building.

Mary Tannahill returned to her Vandyck studio a few weeks ago from Germany, where she painted the greater part of the summer.

R. W. Van Boskerck spent three months in the Adirondacks, where he found some unusually interesting motifs, and has brought back to his Sherwood studio a number of clear aired colorful landscapes.

Robert Aitken is the winner of the Elihu Barritt Memorial competition for the erection of a monument at New Britain, Conn., to the memory of "the learned blacksmith." Mr. Aitken's design contains a very beautiful female figure symbolizing peace and plenty, set in a heavy architectural base which bears a portrait medallion of Burritt. The monument will be placed in a public square.

Pictures by the late George Hitchcock will be shown during November, at the Brooklyn Museum, during December in Buffalo, in January at the Rochester Memorial Gallery, in February at Toledo and other western cities, and lastly at New York in the late Spring.

G. R. Barse, Jr., has just returned from Capri, where he has been all summer at work upon decorative studies.

Miss Katherine Dreier has contributed to the sale of pictures for the Red Cross Fund, at Mr. Pietro's studio, 630 Fifth Ave., a characteristic Dutch landscape entitled "The Avenue: Norwijk-Binnen," done in a bold, vigorous style and peculiarly suggestive of the moist country of the Netherlands.

Richard Hamilton Couper, who has been in Rome for some time, expects to be in New York this season and to hold an exhibition.

William J. Potter who recently returned from England after 3 years, is opening a class at his studio early in November. Some of his recent work is shown at the Powell Gallery.

Henry Mosler spent the early summer in Paris and returned about Aug. 1 to work steadily in his Carnegie Hall studio, on commissions for three genres. The first nearly completed is a Brittany subject—"Le Jour de Fête," for a private collection. Mr. Mosler is optimistic regarding the present season and says that by Jan. 1 "Art business in America will be flourishing."

Elmer E. Garnsey, the mural painter whose studio is at White Plains, N. Y. recently returned from a four months trip to Egypt, Turkey and Greece, where he made a number of sketches. He is now at work on decorations for a wing of the St. Louis Museum.

Jules Pascin, a Parisian painter recently arrived in New York and intends to spend some weeks painting in Florida.

Jamse Britton sold several pictures at his recent Farmington, (Conn.) exhibition including a portrait of D. Newton Barney, Jr. (a son of Director Barney of the New Haven road), a figure composition, "Clementina on the Stair," to W. H. Smith, of Hartford, a portrait of Robert B. Brandegee, a large landscape to Wm. McCullah of the Aetna Insurance Co., a "Windsor Farmhouse" study to Dr. Joel F. Wright, a "June Morning" to H. H. Mason, the Farmington architect, a "Girl in Sunbonnet" to Professor Hillyer, etc.

Mr. Britton at present is exhibiting several canvases in Hartford and will exhibit in New York later at the Vayana Studio, 6 E. 46 St.

F. Graham Cootes completed during the summer, several of his interesting red chalk portraits. Among his sitters were Mrs. Herbert Coppel, Dr. Lambert and Miss L. Lambert. He recently finished the drawings for the now famous novel by Harold Bell Wright, "The Eyes of The World."

John F. Parker, a painter and sculptor, whose studio is at 1931 Broadway, is painting a series of interesting American war pictures, to which subject he has given years of study. He has cleverly presented the spirit of the times he portrays and the works, full of action and accuracy of detail are convincing. The subjects are "Retreat of Valley Forge," "Council of War at Valley Forge," and "Storming of Troy, 1776." Among his recent sculptured works are a portrait of Forbes Robertson as Shylock, and a portrait sketch of "Mad Anthony Wayne."

F. B. Leiftucher is painting a decoration for St. James Church at Johnstown, Pa. The subject is "Christ and Angels." He uses much gold in an able manner and the work is serious and betrays a depth of sentiment. He is also at work on some portrait commissions.

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The Merwin Sales Company, 16 East 40 St., will sell on the morning of Nov. 10, a collection of books on old English silver, precious stones, gems, medals, armor, jewelry, enamels, pottery, costume, furniture and other antiquities, both American and foreign, formed by Montague Howard, Esq., of New York, author of "Old London Silver," etc., and said to be the most complete collection of its kind ever brought together in America.

On the morning and afternoon of Nov. 13, the company will dispose of the library of the late Edward L. Stevens, associate Superintendent of Schools, New York City, with additions from other sources and including Americana, art, the drama, first editions, natural history, genealogy, travel, classic authors, science, fiction and educational books.

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exhibition in the Anderson Galleries, filling the entire twelfth floor. It is consigned for unrestricted public sale in two evening and four afternoon sessions to begin Nov. 18. The collection is the property of M. Charles Lechevreil, of Caen, Normandy, France, and was formed during a residence of thirteen years in China.

BIDDLE BOOKS SOLD.

The valuable library of Louis A. Biddle, of Chestnut Hill, Phila., was sold by Stan. V. Henkels, in that city on Thursday and Friday. One of the most interesting items of Americana disposed of was the log book of the French Frigates Lyon and Zéle cruising in Chesapeake Bay during the Revolution. It was kept by Pierre J. Jennet, consists of 275 folio pages of manuscript on vellum and contains many unpublished details of the French fleet in American and West Indian waters. There is data relating to the siege of Yorktown, the surrender of Cornwallis and other noteworthy events of the Revolution. The library also contained many first editions of books illustrated by Cruikshanks, Leech, Alken, Rowlandson, Doyle, and Browne.

STICKNEY BOOK SALE.

The first half of a collection of books on Napoleon and the French Revolution collected by the late Albert Stickney was sold Nov. 4 in the Anderson Galleries, 15 E. 40 St. The highest price was \$376, paid by Mr. Gabriel Weiss for the large paper edition of the works of Dickens, printed by the Riverside Press, 1869-82. Mr. Weiss also paid \$50 for a Boston edition of Dumas, and \$50 for the first edition of Cruikshank's Sketch Book.

Mr. W. Benedict purchased a first edition of Audubon's Birds of America, for \$205; Mr. M. N. Breslow gave \$125 for Burton's translation of the Arabian Nights; Mr. James F. Drake bought a first edition of Cruikshank's Omnibus, for \$76; Mr. A. M. Adams gave \$62.50 for the Dent edition of Balzac, and J. C. McCoy \$48 for the Stockdale, 1793, edition of Æsop. The total for the afternoon's sale was \$2,228.85.

WITH THE ARTISTS.

Theodore K. Pembroke is showing at his studio, 27 W. 67 St., several of his poetical landscapes painted during the Summer. Some have beautiful cloud effects.

Milton Bancroft recently returned to his Sherwood Studio from San Francisco, where he spent several weeks arranging the placing of his ten panels which adorn the Court of the Four Seasons at the Exposition. After his return he painted two portraits at his studio at Shelter Island. He is now at work upon two over mantel decorations for a private home.

C. Y. Turner will spend the winter in his Washington, D. C., studio, where he is painting four panels for the State Capitol at Madison, Wis. The subject is "Transportation" and depicts the earliest mode of travel from the primitive canoe to the most modern automobile.

During February and March, 1915, Birge Harrison will have a "One-man" show at the Rochester and Syracuse Museums. The display was scheduled for Montreal and Toronto, but was called off on account of the war.

The marriage of John Nilson Laurvik and Mlle. Elma Palos, daughter of Dr. and Mme. Geza Palos, took place on Sept. 18, at Budapest, Hungary. Mr. Laurvik is well known to readers of the Transcript as the art correspondent of this paper in New York. He is also a contributor to many art periodicals.—Boston Transcript, Oct. 28, 1914.

Under the auspices of the Art Association of New Orleans, there will be displayed, from Nov. 20 to Dec. 18, in the Isaac Delgado Museum, a collection of American paintings assembled by Mrs. Melville E. Johnson, which is to be shown later in various other Southern cities. The annual local exhibition under the auspices of the Association will be held from Feb. 1 to Mar. 15.

An art museum for Memphis, Tenn., is now being erected in Overton Park. The Art Association organized last Spring is to hold this month a display of works by 40 American artists.

An exhibition of 140 watercolors of Alaskan and Californian scenery by Lawrence Bowman Clapp is on exhibition in Minneapolis.

Karl Albert Buehr has been appointed instructor in the advanced classes in painting of the Chicago Institute.

Guy Rose, a native of California, but recently a resident of Paris and New York is in Los Angeles to pass the winter and will show his recent work at the Reynolds' Gallery.

William Marble, a New York portrait painter, is settled for the coming winter at Santa Barbara, Calif., where he has a number of commissions.

By the will of his mother, Mrs. Ruth A. Watrous, who died Oct. 19, and disposed of about \$260,000, which was filed for probate, Oct. 29, Harry W. Watrous gets all jewelry, paintings, books, horses, carriages, and household effects, and the residuary estate amounting to \$175,000.

William Rau has just completed and installed in St. Matthew's Lutheran Church, at Hoboken, a large mural painting of the Ascension of Christ. The painter is holding an exhibition of pen drawings at the Highbridge Public Library.

Fifty-seven canvases by thirty-five painters composed the recent fifth annual exhibition at Los Angeles of the California Art Club. The Arts and Crafts Society will hold its annual exhibition at the Museum the first week in December.

The exhibition of the Royal British Colonial Society of Artists at the new Winnipeg Museum of Fine Arts was largely attended. The exhibition by the school students represented the results of the first year under the direction of Alexander J. Musgrove, formerly of Glasgow.

Walter Griffin, writes from Paris an interesting letter to his friend Charles Noel Flagg, published in the Hartford "Courant" of Oct. 30, describing the Zeppelin attack upon Notre Dame, which he viewed from the windows of his studio on the Quai des Grands Augustins, a stone's throw from the cathedral. Since Mr. Griffin's studio is immediately under the roof in this exposed situation, he writes that he considered it prudent to pack his pictures off to more protected quarters. Mr. Griffin will probably remain in Paris all winter.

Mr. F. Weitenkampf, Curator of prints of the New York Public Library, is the author of an article on "Public Print Collections in the United States," which recently appeared, in English, in the "Museumskunde," of Berlin, one of the only two periodicals devoted to museum-ology. The same author has recently published in "Arts and Progress," a report on the International Graphic Exhibition, which forms part of the International Ausstellung für

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Buchgewerbe und Graphik, at Leipzig, which opened in the Spring and has remained through these weeks of war.

SALMAGUNDIANS CELEBRATE.

On Hallowe'en, Oct. 31, the Salmagundi Club held a "get-together" dinner at its house, 14 West 12 St., at which one hundred and fifty artists and guests were present. Jack o'lanterns, pumpkins and corn stalks figured among the decorations. President Frederick Ballard Williams was at the head of the tables and Mr. Poultney Bigelow was the principal guest and speaker. Among the songs of the evening, "It's a Long, Long Way to Tipperary," had great success.

MUNICIPAL ART SOCIETY.

Mr. Charles W. Stoughton, the architect, was elected president of the Municipal Art Society at a meeting held a few days ago. The two vice-presidents are R. B. Fosdick and Francis C. Jones. Mr. Harry A. Jacobs is the new treasurer, and Mr. Albert S. Bard, the secretary.

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